

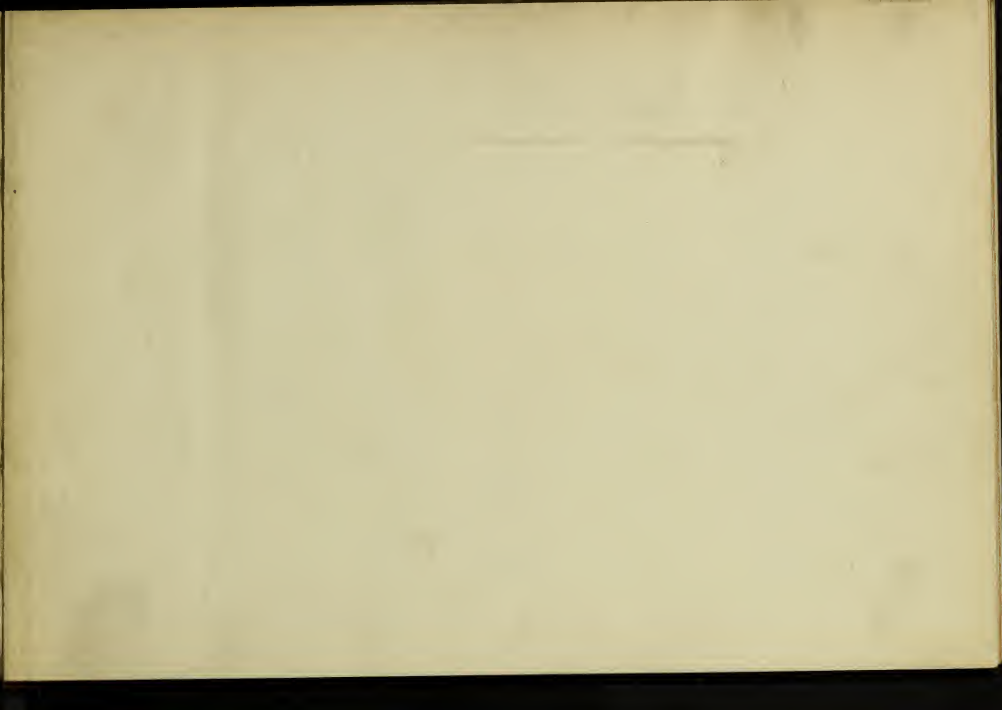


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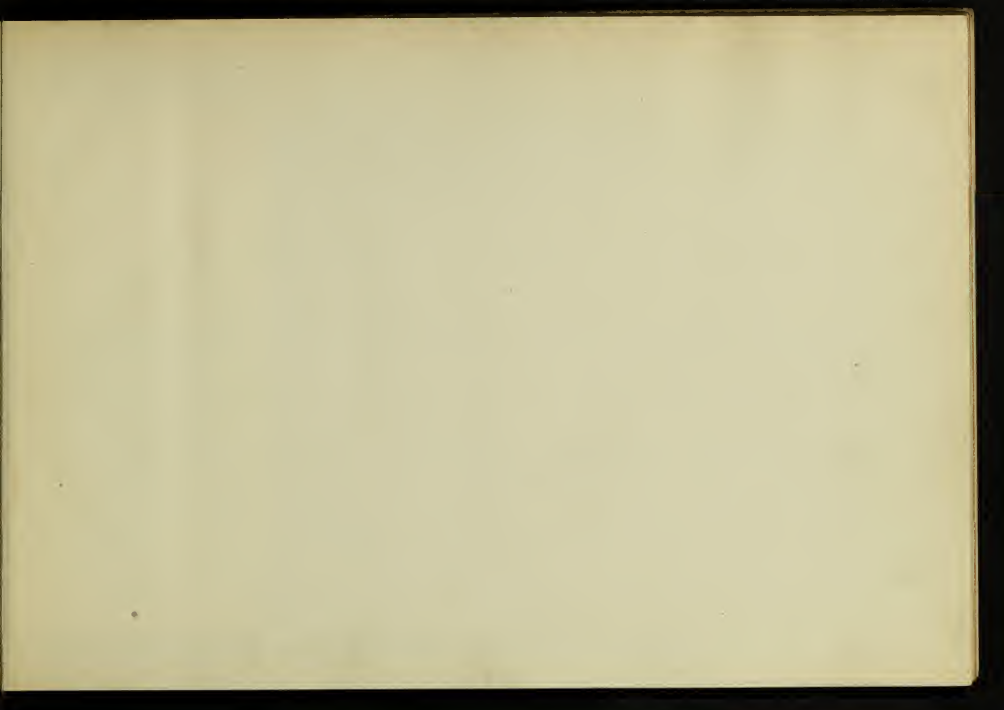


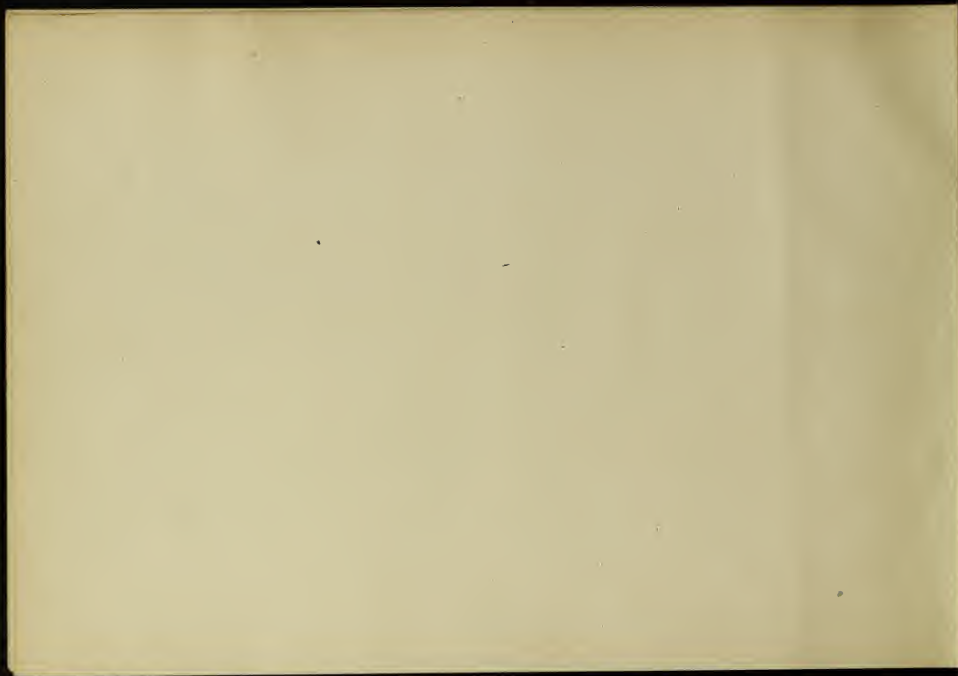
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THE
MODERN SCHOOL FOR THE DRUM,

CONTAINING

Full Instructions, the Reveille, the Tattoo,

THE

VARIOUS CALLS AND BEATS, USED IN THE SERVICE,

AND A

CHOICE COLLECTION OF MUSIC FOR

FIFE AND DRUM.

BY

O. W. KEACH & B. A. BURDITT.

BOSTON:

OLIVER DITSON COMPANY.

NEW YORK:

C. H. DITSON & CO.

CHICAGO:

LYON & HEALY.

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Nov 28, 1900

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PREFACE.

The Modern Drum School, is confidently offered to the Public as a thorough and concise method of learning the art of Drumming. Hitherto, books intended to give instruction in Drum beating, were almost useless, owing to the unintelligible manner or system of instruction. In the Modern School, the System of Professor Keach, (recommended by Edward Kendall, the greatest of Drummers as well as of Buglers), is used as being the best, imparting to the pupil, who faithfully adheres to the rules and practice, all that is needful to make a good Drummer.

ELEMENTS OF MUSIC

OF BARS, MEASURES, AND KINDS OF TIME.

Perpendicular lines, with the spaces between them, are termed *Bars* and *Measures*, thus:

| measure. $\frac{2}{2}$ | measure. $\frac{3}{4}$ | measure. $\frac{4}{4}$ |

In order to give variety to the time in music, the measures are divided into parts, usually denoted by figures, thus:*

2.		Double Measure
3		Triple Measure.
4.		Quadruple Measure.
6.		Sextuple Measure.

NOTE.—Let the teacher turn to different pieces of music, and request the pupils to name the kind of time of each piece, until ready answers are obtained.

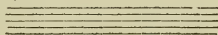
* Some writers designate double measure by the letter C with a bar across, thus C ; and quadruple time by the letter Q, thus Q .

Let the learner count two to double, three to triple, four to quadruple, and six to sextuple measure in a loud, clear, and deliberate manner, at the same time marking the counts with the foot *softly*.

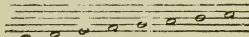
HIGH AND LOW SOUNDS, OR MELODY.

A regular series of eight notes, all differing in pitch, is termed the *Diatonic Scale*. The numerals, one, two, three, &c., are used to designate these eight sounds. The first seven letters of the alphabet are also used: C being applied to one, D to two, E to three, F to four, G to five, A to six, B to seven, and C again to eight.

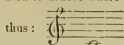
Five lines and four spaces, thus:



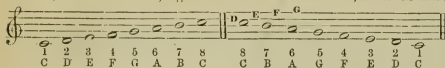
constitute what is called the *Staff*, and it determines the pitch of sounds. Each line or space in the staff is called a *Degree*, making nine in all; and as the compass of voices and instruments is much greater than the staff of five lines will allow, added lines below and above are used to any extent which may be necessary. The diatonic scale is placed on the staff, thus:



Characters called *clefs* are used to denote where **1** of the scale is written :



The scale with the G clef, together with numerals and letters, is written thus :



In analyzing the diatonic scale, there are seven intervals; viz. five major and two minor seconds.

From 1 to 2 is a major, 2 to 3 major, 3 to 4 minor, 4 to 5 major, 5 to 6 major, 6 to 7 major, 7 to 8 minor seconds. This order of intervals must be strictly enforced, or false intonation will arise—a habit that every performer should carefully avoid.

REMARKS.—The terms *whole* and *half tones* are deservedly discontinued by many of our best teachers, and the more correct terms of *major* and *minor seconds* substituted. A whole tone is a *sound*, and not an *interval* or *distance* from one sound to another. Besides the above-named intervals, we have thirds, fourths, fifths, &c.

OF THE CHARACTERS USED TO DENOTE THE LENGTH OF SOUNDS.

Notes represent the length of sounds, and are written as follows :

Whole Note, or Semibreve,



equal to

Two Halves or Minims,



equal to

Four Quarters, or Crotchets,



equal to

Eight Eighths, or Quavers,



equal to

Sixteen Sixteenths,
or Semiquavers.



equal to

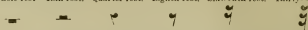
Thirty-two Thirty-seconds,
or Demisemiquavers



RESTS AND DOTTED NOTES.

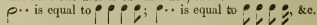
Characters indicating silence in music are termed rests, and each note has corresponding rest, thus :

Whole rest Half rest Quarter rest Eighth rest Sixteenth rest Thirty-second rest.



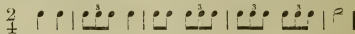
A dot after a note or rest adds one half to its value ; thus, $\text{note} \cdot$ a dotted whole note is equal to three halves $\text{note} \cdot$; a $\text{note} \cdot$ equal to three $\text{note} \cdot$; a dotted rest thus, $\text{rest} \cdot$, is equal to three half rests, thus, $\text{rest} \cdot$; a $\text{note} \cdot$ equal to $\text{note} \cdot$, &c.

A second dot adds one half to the first dot, thus :



MISCELLANEOUS CHARACTERS IN MUSIC.

A figure 3 placed over three notes, thus : $\text{note} \text{ note} \text{ note}$ shows that they are to be played in the time of two of the same kind ; for example, thus :



A Double Bar, thus : \parallel denotes the end of a strain or line in poetry.

The figure 6, thus : $\text{note} \text{ note} \text{ note} \text{ note} \text{ note} \text{ note}$, placed over six notes, shows that they are to be played in the time of four of the same kind.

Dots placed in a piece of music, thus : $\text{note} \cdot$, denote that it is to be repeated, and they are called Repeats.

A Pause or Hold, over a note or rest, thus : $\text{note} \text{ or rest}$, denotes a suspension of the time.

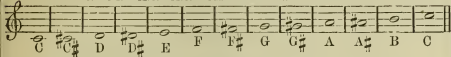
The pause is frequently placed over a bar : it has then the same effect as when placed over a rest.

THE CHROMATIC SCALE

Out of every major second of the diatonic scale, two intervals can be procured by the use of the sharp (\sharp) or flat (\flat). The sharp elevates a sound before which it is placed, a *chromatic* interval, and the flat depresses it a *chromatic* interval. A series of twelve intervals is called the *Chromatic Scale*, thus:

The following Letters are applied to the Chromatic Scale

C.I. M.S. C.I. M.S. M.S. C.I. M.S. C.I. M.S. C.I. M.S. M.S.



NOTE.—When naming the chromatic intervals by numerals, say—Sharp one sharp two, flat six, flat seven, &c.; but when naming them by letters, C sharp, D flat, E flat, &c.

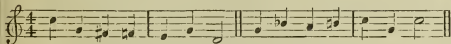
The pupil will observe, that from any letter to the same made flat or sharp, the interval is a chromatic one; and from any letter to the next above or below, in the chromatic scale, the interval is a minor second.

Questions. What is the interval from C to C \sharp (sharp)? C \sharp to D, &c.? C to B in descending? B to B \flat (flat)? B \flat to A? A to A \flat ? &c.

The influence of a sharp extends from measure to measure, until a note intervening which is on a different degree from that before which it is placed.*

A Natural (\natural) is used to contradict or take away the power of a flat or sharp.

EXAMPLE.



* When a note succeeds one that has been made flat or sharp, without a note intervening on another degree of the staff, the effect of the accidental continues although in another measure.

After a *sharped* tone, the ear naturally expects the next above; but after a *flatted* tone, the next below.

EXAMPLE



MINOR SCALE.

There is yet another scale in music, called the *Minor* or *soft* mode. It consists of seven intervals, and has two forms or progressions; thus:



is called the *Harmonic form*, and thus:



is termed the *Melodic form*. The seconds are as follows in the *Harmonic form*: from one to two a major second; from two to three, minor; three to four, and four to five, major seconds; five to six, minor second; six to seven, an extended second; and seven to eight, a minor second. The same progression is observed in descending.

In the *Melodic form* of the minor scale, the intervals occur as follows, viz.: from one to two, a major second; two to three, a minor second; three to four, four to five, five to six, and six to seven, all major seconds; and seven to eight, a minor second. The descending scale in the melodic form differs, viz.: from eight to seven, and seven to six, major seconds; six to five, a minor second; five to four, and four to three, major seconds; three to two, minor second; two to one, major second.

ELEMENTS OF MUSIC.

Question as follows on the Harmonic form.—How many major seconds has the harmonic form, and between which numerals do they occur? How many minors? Between which numerals does the extended second occur? Is the form the same descending as ascending? &c.

Question as follows on the Melodic form.—How many major and minor seconds has the melodic form of the minor scale ascending, and between which numerals do they occur? Name the seconds descending. In what respect does this form of the scale differ from the *Harmonic form*? How does it differ from the major scale? &c.

The scale of A minor has the same signature that C major has; hence some guide is necessary to distinguish between the two. When the signature is natural, and any part commences on A, it is generally in the minor mode. When sharp five occurs often, the piece of music is generally in A minor. After hearing some minor music, the ear will enable one to decide whether it is in the major or minor mode. But as the key or mode is constantly varying in most pieces of music, it is impossible to decide with certainty in relation to the key, without some knowledge of modulation. &c *

TRANSPPOSITION OF THE SCALE.

When a scale of eight sounds occurs, founded on any letter, the order of intervals being from one to two and from two to three, major seconds; three to four, a minor: four to five, five to six, and six to seven, major seconds; and seven to eight, a minor second: it is named after the letter on which **1** is written. Thus, if **1** is written on C, it is called the scale of C; if on D, the scale of D; if on E, the scale of E, &c. When a piece of music commences in the key of C, (although other keys may be introduced in the course of the piece by means of accidentals), the signature is said to be natural, or, in other words, there are no flats or sharps used at the commencement. But when a piece of music has flats or sharps placed at the commencement, it is said to be transposed. The signature (or number of flats or sharps) placed at the commencement of a piece of music will decide the key. The pupil will take notice in transposing the scale, that the same order of intervals as in the key of C must be preserved, i. e., from three to four and seven to eight must be minor seconds, and all the rest major seconds. In the first regular transposition of the scale by fifths, G becomes **1** of the new scale, thus:

* For extended illustrations and instructions in Modulation, see Woodbury's "Elements of Musical Composition and Thorough Base," published by Ditson & Co.

Scale in the Key of G Imperfect.



The above example is not, strictly speaking, in the key of G, although we take G as **1**. When F sharp is introduced, then, *and then only*, the transposition takes place, thus:

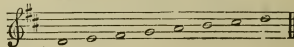
Scale in the Key of G Perfect.



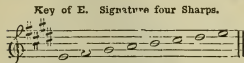
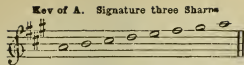
The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as **1** of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

Question as follows.—What do you understand by the transposition of the scale? *Ans.* When any other letter besides C is taken as **1** of a new scale, and accidentals are introduced. When is the scale said to be in its natural position? What letter is used to designate the natural key? What is the signature to C? In transposing the scale, what order of intervals should always be preserved? What is the first transposition? *Ans.* To G, the fifth of C. What is the signature to G? If F is not sharped, how many intervals would be wrong? What would be the interval from six to seven without the F sharp? What should it be, &c.?

Key of D. Signature two Sharps.



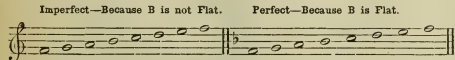
ELEMENTS OF MUSIC



For extended instructions and illustrations in Modulation, see "Woodbury's Elements of Musical Composition and Thorough Base."

TRANSPPOSITION BY FLATS.

First transposition of the scale by fourths. To transpose the scale by flats we take the fourth (instead of the fifth) for every new scale. F is the fourth of C, hence it is **1** of the new scale (key of F), thus:

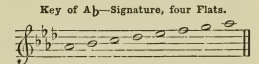
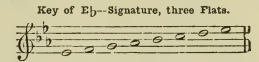
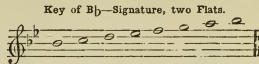


The order of intervals must be the same in the flat keys as in the sharps. By analyzing the perfect example above, we find that from F to G is a major; G to A, a major; A to Bb, (three to four), a minor; Bb to C, a major; C to D, a major; D to E, a major; E to F, a minor second.

Question something as follows:—What is the signature to the key of F? *Ans.* One flat. What letter is 'flat'? B. Why do we flat? To regulate the order of intervals. Name the letters as they occur in this scale. The flat keys are transposed a fourth instead of a fifth, and flats are used instead of sharps to regulate the order of intervals—the fourth of each new scale being flattened instead of the seventh being sharpened, as in the sharp keys, &c.

* This work has just been revised, and is now published by OLIVER DITSON AND COMPANY, Boston. It contains complete rules to arrange for the orchestra; also the brass and clarionetto bands, with scales for all the instruments. The whole work can be sent through the Post-Office for 50c, making it the cheapest work of the kind ever published.

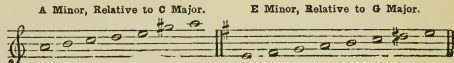
Second, third, and fourth transposition by flats. stand thus



CONTINUATION OF THE MINOR SCALE.

Every major has its relative minor scale, founded on the third letter below *i. e.* the relative minor to C is A; to D, B, &c. The order of intervals in the minor scale is the same in all cases.

Question the Class as follows. What is the relative minor scale to G major? *Ans.* E. What is the signature of the relative minor to any major scale? The same as the major. What is the signature to E minor? One sharp. Is it necessary to introduce any accidentals in the minor scale? Yes: the seventh is always sharpened, both in ascending and descending, in the harmonic form; but in the melodic form only in ascending. Which form of the minor scale is now generally used? The harmonic. Why? Because every note of the scale is susceptible of natural harmonies. What is the relative minor to A major? F sharp minor. To E major? C sharp minor. To F major? D minor. B flat major? G minor. E flat major? C minor. A flat major? F minor.

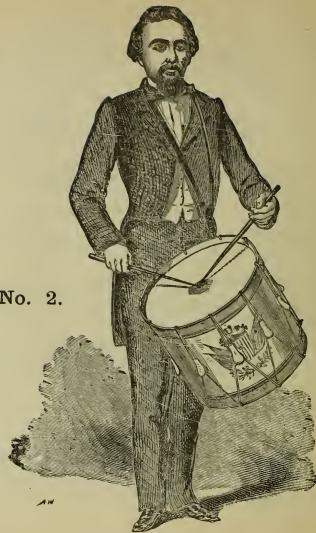


No. 1.




POSITION AT COMMENCING.

No. 2.



GENERAL POSIT

EXPLANATION OF CHARACTERS AND MARKS USED IN THE MODERN DRUM SCHOOL.

T. signifies a Tap, or a Tap beat; also signified by dots placed over the notes. *Fl.* signifies a Flam beat, also by a small note or appoggiatura before the principal note. This mark \vee above the staff, signifies that the left hand stick is lifted up. The same mark below the staff \vee signifies that the right hand stick is lifted up. This mark \diamond signifies that both sticks drop on the Drum Head at the same time, being used only in the even-stroke rolls, viz. the six, eight, and ten stroke, and are seldom used, not having a good finish to them. Figures placed over notes indicate the roll to be used, viz.  indicates that the five stroke roll is to be used, also with the seven, nine, or eleven-stroke rolls, the figures express the roll to be used. There is no limit to a good roll. The performer using his judgment in beating, except where it is marked. The letters *L. H.* left hand above the staff, and the letters *R. H.* right hand, below the staff, indicate which hand to use, commencing always with the **Left Hand**.

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SCHOOL FOR THE DRUM.

No. 1. THE ROLL.

DOUBLE STROKE ROLL, (OR TWO BEATS WITH EACH HAND ALTERNATELY.)

The **Roll** is the foundation of all drumming. The Roll being to the beginner on the Drum, what the Gamut is to a beginner on either a wind or stringed instrument. The pupil should commence beating the Roll very slow, holding the sticks as in Plate (No. 1,) dropping each time gradually as the time increases, and beating in the centre of the head, as in Plate (No. 2,) in a circle of about two inches, increasing the time until a close roll is beat; then decreasing the time until he beats as slow as at commencing. In commencing the Roll, two beats are made first with the left hand, (the second beat louder than the first,) then two beats with the right hand, (the second louder than the first.) In expressing the beats on the Drum, different words are used by teachers. We shall use as the best, the words Dada, and Mama; Dada for the left hand, and Mama for the right hand. To avoid confusion to the pupil, the lessons are written on different degrees of the staff; (but in scores, they are written in one space only.)

The musical notation is presented on two staves. The top staff is for the **LEFT HAND** and the bottom staff is for the **RIGHT HAND**. The notation uses eighth and sixteenth notes to represent the beats of the drum roll. Above the left hand staff, the syllable "da - da" is written above the first two beats of each pair, and "ma - ma" is written below the first two beats of each pair. The right hand staff follows a similar pattern. The exercise is divided into five measures, each containing a pair of beats. The final measure includes a crescendo marking "Cres" and a dotted line indicating a continuation of the exercise.

da - da da - da da - da da - da da - da

ma - ma ma - ma ma - ma ma - ma

De - - - - - eren - - - - - een - - - - - do.....

N. B. The Roll should be practised until the pupil is very familiar with the use of the sticks.

THE ROLL WRITTEN AS PERFORMED IN MUSIC.

The musical notation is written on a single staff. Above the staff, the letters 'L. H.' are written, followed by 'da - da' and then a series of 'd' and 'm' notes. Below the staff, the letters 'R. H.' are written, followed by 'ma - ma' and then a series of 'm' notes. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'.

[illegible]

N. B. Most of the Exercises or Lessons are written without regard to time.

No. 2. THE SINGLE STROKE ROLL.

(OR ONE BEAT WITH EACH HAND ALTERNATELY.)

The Single Stroke Roll is used to give the pupil the use of the sticks, and to beat from hand to hand, or one tap or beat after the other, first with the left hand, then with the right.

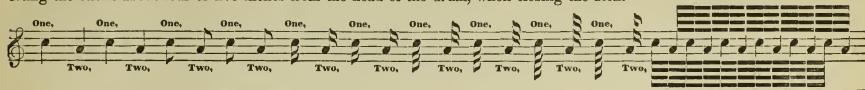
Modern Drum School.

13

Thus: 

Commence beating slow, (as in the Double Stroke Roll,) counting one, two, one, two, &c.,

lifting the sticks about four or five inches from the head of the drum, when closing the Roll.



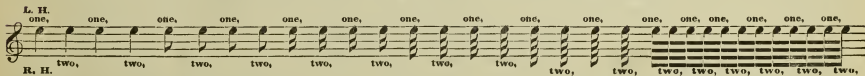
p Cres - - - cen - - - do. Cres. F



De - - - - - ces - - - - - cen - - - - - do. *p*

N. B. In closing the single stroke roll, hold the wrists firm, not using the elbows.

THE SINGLE STROKE WRITTEN AS PERFORMED IN MUSIC.



p Cres - - - - - cen - - - - - do. Cres.....F

Modern Drum School.

No. 3. THE TAP.

The Tap is expressed by a single note, (say eighth note) and is used in the Staccato movements, Commencing slow, with the left hand stick, using the word Tap, which is expressed by a T

THE TAP BEAT, AS AN EXERCISE.

[illegible]

THE TAP BEAT, AS PERFORMED.

[illegible]

No. 4. THE FLAM.

The Flam is used in beating fourth notes either in $\frac{4}{4}$ or $\frac{3}{4}$ time. Hold the sticks about two inches from the drum head, commencing slow, with left hand stick, lifting the right hand stick up quick about eight inches, beating from hand to hand, or first with left hand stick, and second with right hand, beating the second or large note louder than Flam or small note.

THE FLAM BEAT AS AN EXERCISE.

This character Υ denotes which stick is lifted up.

[illegible]

THE FLAM BEAT AS PERFORMED.

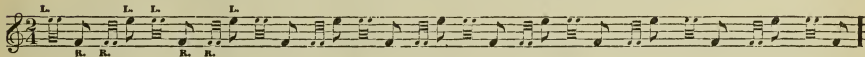


N. B. *The Flam is in drumming, what the Appoggiatura is in other musical compositions, viz : a grace note.*

No. 5. THE RUFF.

OPEN BEAT.

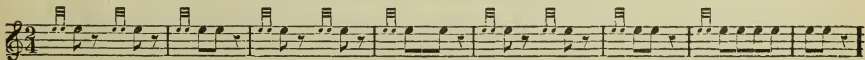
The Ruff, like the Flam, precedes the principal note or beat, giving it a martial finish.



THE RUFF AS PERFORMED.



THE RUFF AS AN EXERCISE, (IN TIME.)



NO. 6. THE FLAMADIDDLE.

The Flamadiddle is used in beating sixteenth notes either in $\frac{2}{4}$ or $\frac{4}{4}$ time.

THE FLAMADIDDLE BEAT, AS AN EXERCISE.

[illegible]

THE FLAMADIDDLE BEAT AS PERFORMED.

THE FLAMMIDDLE BEST AS PERFORMED.

A musical score for a single melodic line in 2/4 time. The key signature has one sharp (F#). The melody consists of a series of eighth-note pairs, each beamed together. The notes are: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G13

EXERCISE OF FLAMADIDDLE BEAT WITH FIFE AND DRUM.

Musical score for 'FIVE' and 'DRUM'. The 'FIVE' part is written for a single melodic line in 4/4 time, featuring eighth and sixteenth notes. The 'DRUM' part is written for a single melodic line in 4/4 time, featuring eighth and sixteenth notes, with some measures containing multiple notes. The score is presented in a single system with two staves.

No. 7. THE SIDE FLAMADIDDLE.

The Side Flamadiddle is used in beating 8th notes, as in Parade Marches.

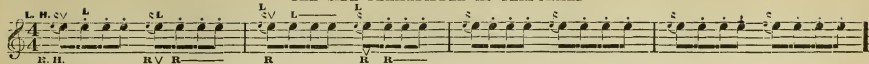
THE SIDE FLAMADIDDLE BEAT AS AN EXERCISE.

THE SIDE TRANSDUCIBLE BEAT AS AN EXERCISE.

FL. OPEN BEAT. L. H. 2V L L L L FL L T L SV L L L L L L L L L SV L L L L L L L L L SV L L L L L L L L L

R T R V R R R R R T R V R R R R R T R V R R R T R V R

THE SIDE FLAMADIDDLE AS PERFORMED



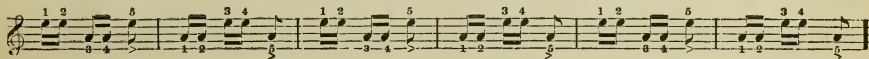
EXAMPLE OF SIDE FLAMADIDDLE BEAT WITH FIFE AND DRUM.

PARADE MARCH.



No. 8. THE FIVE STROKE ROLL.

THE FIVE STROKE ROLL AS AN EXERCISE.

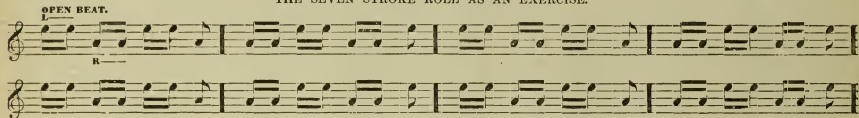


THE FIVE STROKE ROLL AS BEAT IN CLOSING.



No. 9. THE SEVEN STROKE ROLL.

THE SEVEN STROKE ROLL AS AN EXERCISE.



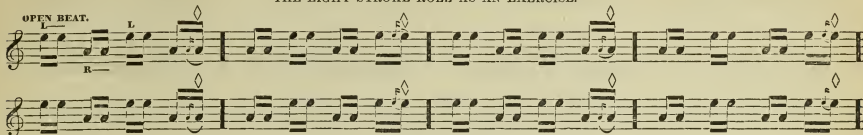
THE SEVEN STROKE ROLL AS BEAT IN CLOSING.



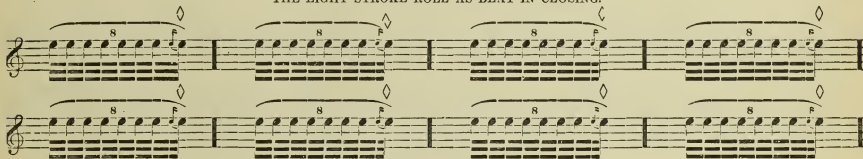
No. 10. THE EIGHT STROKE ROLL

The Eight Stroke Roll is used in beating passages or chords where no pause is used. There is no finish to an even Stroke Roll in either eight or ten stroke, and the only way to give effect is for both sticks to drop at once on the drum head with a Flam beat.

THE EIGHT STROKE ROLL AS AN EXERCISE.

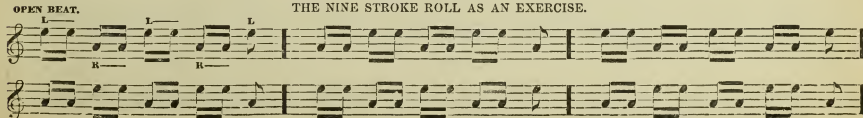


THE EIGHT STROKE ROLL AS BEAT IN CLOSING.



No. 11. THE NINE STROKE ROLL.

THE NINE STROKE ROLL AS AN EXERCISE.



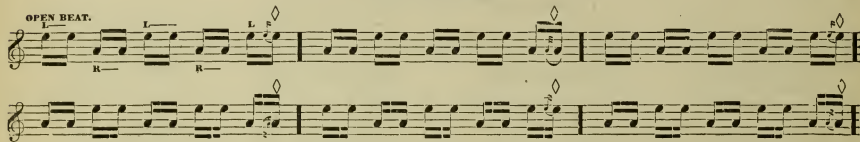
Modern Drum School.

THE NINE STROKE ROLL AS BEAT IN CLOSING.



No. 12. THE TEN STROKE ROLL.

THE TEN STROKE ROLL AS AN EXERCISE.
(See Eight Stroke Roll.)



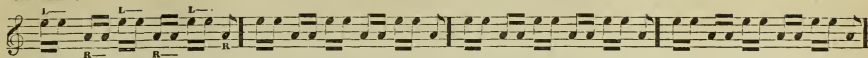
THE TEN STROKE ROLL AS BEAT IN CLOSING.



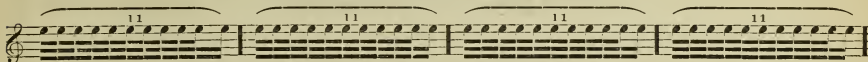
No. 13. THE ELEVEN STROKE ROLL.

OPEN BEAT.

THE ELEVEN STROKE ROLL AS AN EXERCISE.



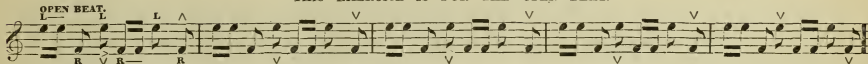
THE ELEVEN STROKE ROLL AS BEAT IN CLOSING.



No. 14. THE SINGLE DRAG.

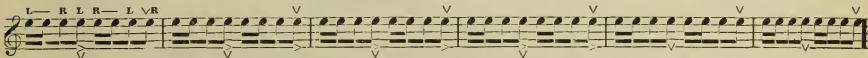
The Single Drag is used in Camp Duty in "Peas on the Trencher," to call the troops to Breakfast and Supper, always in 1 time.

THIS EXERCISE IS FOR THE OPEN BEAT.



N. B. The fourth note in the bar, or group is accented with force.

THE SINGLE DRAG BEAT AS PERFORMED. (COMMENCING SLOW AND INCREASING THE TIME AS YOU PROGRESS.)



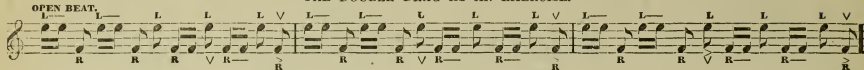
N. B. It is very difficult and almost impossible to express or designate every note in the Single and Double Drags, as well as in other beats or movements in Drumming; as the pupil with or without a Teacher will understand.

Modern Drum School.

No. 15. THE DOUBLE DRAG

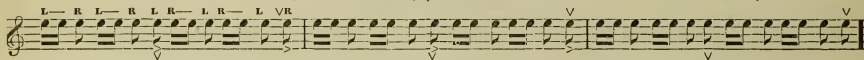
The Double Drag is used on camp duty in "Roast Beef," to call the troops to dinner, always in 8 time.

THE DOUBLE DRAG AS AN EXERCISE.



N. B. Accent every seventh note forcibly.

THE DOUBLE DRAG BEAT, AS PERFORMED, (COMMENCING SLOW AS IN THE SINGLE DRAG.)



No. 16. THE DRUMMER'S CALL.

The Drummer's Call is beat by the Major Drummer, to call the drummers to duty.

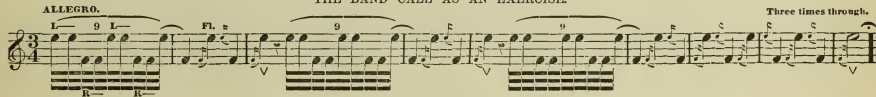




No. 17. THE BAND CALL.

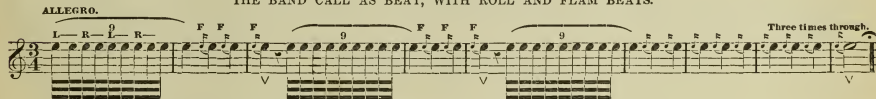
The Band Call is used by the drummer, to call the band together when dispersed, or off duty.

THE BAND CALL AS AN EXERCISE.

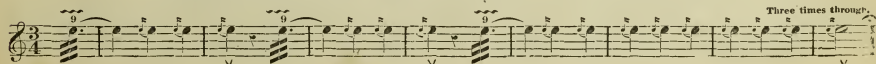


N. B. The small or appoggiatura notes are the Flam beats.

THE BAND CALL AS BEAT, WITH ROLL AND FLAM BEATS.



EXAMPLE OF THE NINE STROKE ROLL, ABBREVIATED IN THE BAND CALL.



Modern Drum School.

No. 18. TO THE COLORS.

To the Colors. This is beat by the drummers upon receiving the Colors of the Regiment.

ALLEGRO. TO THE COLORS, AS AN EXERCISE WITH FLAM AND TAP BEATS.

ALLEGRO. TO THE COLORS, AS PERFORMED IN MUSIC.

ALLEGRO. TO THE COLORS, AS LAID DOWN IN SCOTT'S TACTICS.

No. 19. THE ASSEMBLY.

The Assembly is used to assemble the troops for duty, in camp.



THE ASSEMBLY.

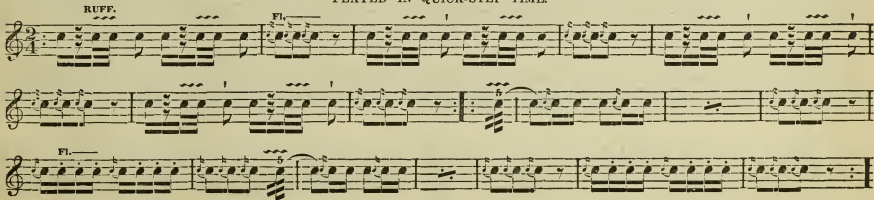


N. B. Played two or three times through, at the option of the drummer.

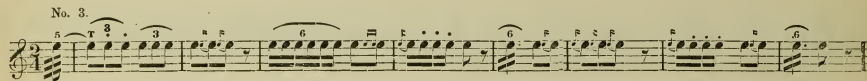
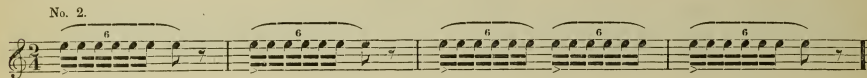
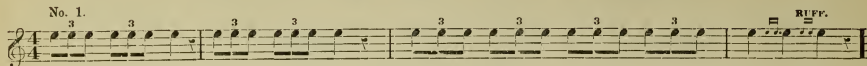
No. 20. THE GENERAL.

Played at the striking of the tents.

PLAYED IN QUICK-STEP TIME.



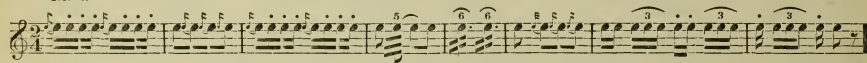
No. 21. EXERCISES OF THE VARIOUS BEATS, IN DRUMMING.



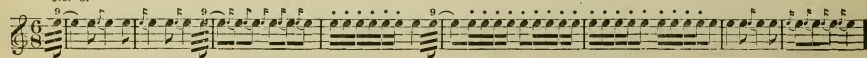
No. 4. RUFF.



No. 5.

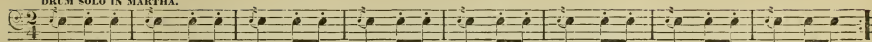


No. 6.

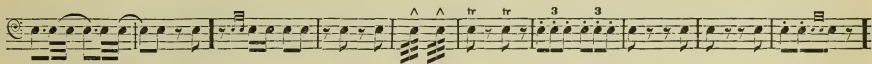
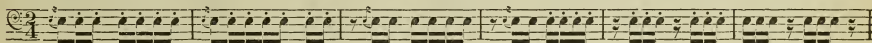
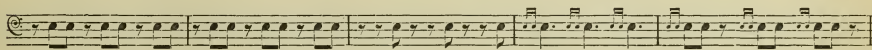
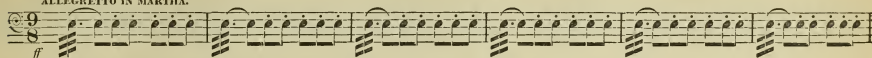


EXERCISES IN DIFFERENT KINDS OF TIME.

DRUM SOLO IN MARTHA.



ALLEGRETTO IN MARTHA.



ABBREVIATIONS IN DRUM PARTS.

Written.

As performed.

Written.

Performed.

Written.

Performed.

The image displays three pairs of musical staves, each representing a different time signature. Each pair consists of a 'Written' staff and an 'As performed' staff. The first pair is in common time (C), the second in 6/8, and the third in 2/4. The 'Written' staves use shorthand notation with numbers (8, 16, 32, 6, 12, 24, 4, 8, 16) and dots to indicate specific rhythmic patterns. The 'As performed' staves show the full, expanded notation for these patterns, including various drum symbols like snare, tom, and cymbal.

Written. 4 8 16

Performed.

Written. 3 3 6 6 3 3 3 3

Performed. 3 3 6 6 3 3 3 3

Written.

Performed.

Written. BIS.

Performed.

Exercise.

SINGLE PARADIDDLE.

Handwritten musical notation for the Single Paradiddle exercise. It consists of two staves. The top staff is labeled 'L. H.' (Left Hand) and the bottom staff is labeled 'R. H.' (Right Hand). The time signature is 2/4. The exercise is marked 'Exercise.' and 'SINGLE PARADIDDLE.' The notation shows a sequence of eighth notes and sixteenth notes, with accents (^) and a 'T' (Tap) mark above the first note of the first measure. The exercise is performed as shown, with the right hand playing a continuous eighth-note pattern and the left hand playing a paradiddle pattern.

Exercise. In $\frac{3}{8}$ or $\frac{6}{8}$ time.

DOUBLE PARADIDDLE.

Handwritten musical notation for the Double Paradiddle exercise. It consists of two staves. The top staff is labeled 'L. H.' (Left Hand) and the bottom staff is labeled 'R. H.' (Right Hand). The time signature is 3/8 or 6/8. The exercise is marked 'Exercise. In $\frac{3}{8}$ or $\frac{6}{8}$ time.' and 'DOUBLE PARADIDDLE.' The notation shows a sequence of eighth notes and sixteenth notes, with accents (^) and a 'T' (Tap) mark above the first note of the first measure. The exercise is performed as shown, with the right hand playing a continuous eighth-note pattern and the left hand playing a paradiddle pattern.

Exercise.

FLAM PARADIDDLE

Handwritten musical notation for the Flam Paradiddle exercise. It consists of two staves. The top staff is labeled 'L. H.' (Left Hand) and the bottom staff is labeled 'R. H.' (Right Hand). The time signature is 2/4. The exercise is marked 'Exercise.' and 'FLAM PARADIDDLE.' The notation shows a sequence of eighth notes and sixteenth notes, with accents (^) and a 'T' (Tap) mark above the first note of the first measure. The exercise is performed as shown, with the right hand playing a continuous eighth-note pattern and the left hand playing a paradiddle pattern.

Exercise.

FIELD OFFICER'S CALL.

Musical notation for the Field Officer's Call exercise. It consists of two staves. The top staff is in treble clef and contains three measures of eighth-note patterns, each marked with a '7' and a bracket. The bottom staff is in bass clef and contains three measures of eighth-note patterns, each marked with a '7' and a bracket. The exercise concludes with a 'Fine' marking.

Exercise.

SERGEANT'S CALL.

CORPORAL'S CALL.

CEASE FIRING.

Musical notation for three exercises: Sergeant's Call, Corporal's Call, and Cease Firing. Each exercise is on a two-staff system (treble and bass clef). Sergeant's Call and Corporal's Call each consist of two measures of eighth-note patterns, marked with a '10' and a bracket, followed by a 'Three times.' instruction. Cease Firing consists of two measures of eighth-note patterns, marked with a '10' and a bracket, followed by a 'FLAM.' marking. The exercises conclude with various drumming notations including 'T', 'Fl.', and 'T Fl.'.

QUICK STEP FOR DRUM CORPS.

Musical notation for the Quick Step for Drum Corps exercise. It consists of two staves. The top staff is in treble clef and contains a series of eighth-note patterns, each marked with an 'X' and a bracket. The bottom staff is in bass clef and contains a series of eighth-note patterns, each marked with an 'X' and a bracket. The exercise concludes with a 'D.C.' marking.

HAIL COLUMBIA.

The musical score is arranged in three systems, each with a Fife part on a single staff and a Drum part on a single staff. The key signature is one sharp (F#) and the time signature is common time (C). The Fife part is written in a treble clef, and the Drum part is written in a bass clef. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as drum-specific notations like 'F' for snare drum and 'T' for tom-tom. The Drum part includes numerous dynamic markings and articulations, such as accents, slurs, and specific drum strokes like 'F' and 'T'. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall tempo and style are characteristic of early 20th-century military band music.

System 1:

FIFE: The first system of the Fife part begins with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some measures containing rests. The drum part, indicated by a '9' above the staff, consists of a series of eighth notes and rests, with some measures containing a '9' above the staff.

System 2:

FIFE: The second system of the Fife part continues the melody, featuring a variety of note values and rests. The drum part, indicated by a '9' above the staff, continues with a series of eighth notes and rests, with some measures containing a '9' above the staff.

System 3:

FIFE: The third system of the Fife part concludes the melody, featuring a variety of note values and rests. The drum part, indicated by a '9' above the staff, continues with a series of eighth notes and rests, with some measures containing a '9' above the staff.

YANKEE DOODLE.

PIPE.

7 DRUM.

16

D.C.

16

16

STAR SPANGLED BANNER.

PIPE.

DRUM.

9

9

9

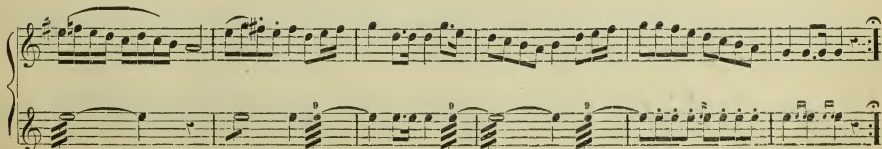
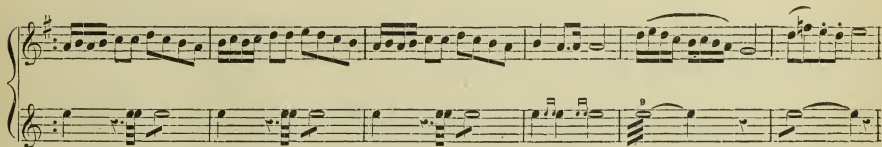
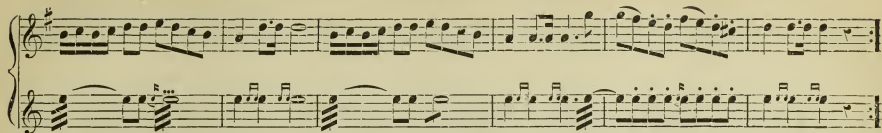
STAR SPANGLED BANNER. Concluded.

Musical score for "Star Spangled Banner, Concluded." The score is written for a piano and a drum. The piano part is in G major (one sharp) and 4/4 time. The drum part is in the same key and time. The score consists of two systems of staves. The first system has a piano staff and a drum staff. The second system also has a piano staff and a drum staff. The piano part features a melody with various note values and rests. The drum part features a rhythmic accompaniment with various note values and rests. The score concludes with a double bar line.

WASHINGTON'S MARCH.

Musical score for "Washington's March." The score is written for a piano and a drum. The piano part is in G major (one sharp) and 4/4 time. The drum part is in the same key and time. The score consists of two systems of staves. The first system has a piano staff and a drum staff. The second system also has a piano staff and a drum staff. The piano part features a melody with various note values and rests. The drum part features a rhythmic accompaniment with various note values and rests. The score concludes with a double bar line.

WASHINGTON MARCH. Concluded.



RED, WHITE AND BLUE.

The musical score is for a piece titled "FIVE." It is written for piano and drum. The piano part consists of two staves, both in treble clef with a key signature of one sharp (F#). The drum part is on a single staff in common time (C). The piano melody is characterized by eighth and sixteenth notes, often beamed together. The drum accompaniment features a mix of eighth and sixteenth notes, with some measures containing rests or specific rhythmic patterns indicated by the drum notation. The score is divided into measures by vertical bar lines, and the piano part includes dynamic markings such as *f* (forte) and *p* (piano).

OUR FLAG IS THERE.

PIFE.

DRUM.

The musical score is arranged in three systems, each with a Pife part on a single staff and a Drum part on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The Pife part consists of eighth and sixteenth notes, often beamed together. The Drum part features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests, with some measures marked with a '7' indicating a specific drumming technique or count. The score concludes with a double bar line and repeat dots.

HAIL TO THE CHIEF.

The musical score is arranged in three systems, each with a Fife part on the upper staff and a Drum part on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The Fife part is written in a treble clef, and the Drum part is written in a treble clef with a 'DRUM' label. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some measures containing multiple notes. The first system is labeled 'FIFE.' and 'DRUM.' above the respective staves. The second and third systems continue the melody and drum accompaniment.

MARSEILLES HYMN.

PIPE.

DRUM.

The musical score for the Marseilles Hymn is presented in five systems. Each system contains two staves: the top staff for the Pipe and the bottom staff for the Drum. The key signature is G major (one sharp), and the time signature is 2/4. The Pipe part is written in a treble clef, and the Drum part is written in a treble clef with a 'C' time signature. The Drum part uses various rhythmic patterns, including eighth and sixteenth notes, and rests, to accompany the melody of the Pipe. The melody is a simple, catchy tune that is repeated throughout the piece.

WOOD UP.

FIFE.

f

DRUM.

The first system of music for 'WOOD UP.' is in 2/4 time. The Fife part (treble clef) begins with a key signature of one sharp (F#) and a tempo marking of *f*. The Drum part (bass clef) features a steady eighth-note accompaniment. The system concludes with a double bar line and repeat dots.

The second system of music for 'WOOD UP.' is in 6/8 time. The Fife part (treble clef) continues the melody. The Drum part (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The system ends with a double bar line and repeat dots.

Original Strain.

The third system of music for 'WOOD UP.' is in 2/4 time and includes a section titled 'Original Strain.' The Fife part (treble clef) features a more complex melody with slurs. The Drum part (bass clef) has a simpler accompaniment. The system concludes with a first ending (marked '1st.') and a second ending (marked '2d.') for the Fife part, both leading to a final double bar line with repeat dots.

The musical score is written for piano and drum. It consists of five systems, each with a piano staff (treble clef, key signature of two sharps) and a drum staff (treble clef). The piano part features a melody with eighth and sixteenth notes, while the drum part provides a rhythmic accompaniment with various patterns, including eighth and sixteenth notes, and rests. The score is written in a style typical of early 20th-century musical notation.

System 1: The piano staff begins with a treble clef and a key signature of two sharps. The melody starts with a quarter note, followed by eighth and sixteenth notes. The drum staff begins with a treble clef and a key signature of two sharps. The drum part starts with a quarter note, followed by eighth and sixteenth notes, and rests.

System 2: The piano staff continues the melody. The drum staff continues the rhythmic accompaniment.

System 3: The piano staff continues the melody. The drum staff continues the rhythmic accompaniment.

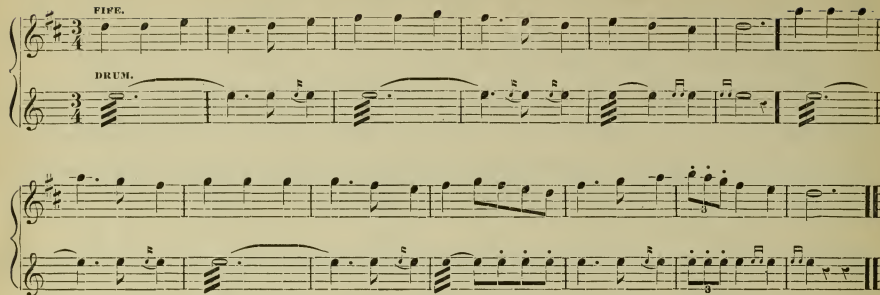
System 4: The piano staff continues the melody. The drum staff continues the rhythmic accompaniment. A trill (tr) is marked above the drum staff in the fourth measure.

System 5: The piano staff concludes the melody. The drum staff concludes the rhythmic accompaniment.

GOD SAVE THE QUEEN.

Musical score for "God Save the Queen" featuring FIFE and DRUM parts.

The score is written for FIFE and DRUM. The key signature is one sharp (F#) and the time signature is 3/4. The FIFE part is on the upper staff, and the DRUM part is on the lower staff. The DRUM part includes various rhythmic patterns, including triplets and sixteenth notes.



SULTAN'S POLKA.

Musical score for "Sultan's Polka" featuring FIFE and DRUM parts.

The score is written for FIFE and DRUM. The key signature is one sharp (F#) and the time signature is 2/4. The FIFE part is on the upper staff, and the DRUM part is on the lower staff. The DRUM part includes various rhythmic patterns, including eighth notes and sixteenth notes.



SULTAN'S POLKA, Concluded.

The musical score is written for piano and features four systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

DEAD MARCH IN SAUL.

PIPE.

BEATING ROLL THROUGHOUT THE DIRGE.

MUFFLED DRUM.

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The top staff, labeled 'PIPE', contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff, labeled 'MUFFLED DRUM', features a continuous 'beating roll' represented by a series of horizontal wavy lines above a series of half notes. The middle system contains a second staff with a more complex melody, including beamed sixteenth notes and a key change to two sharps (F# and C#) in the final measure.

A musical score for piano accompaniment, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef and contains a simple bass line of half notes.

ROAD TO BOSTON.

A musical score for the piece 'ROAD TO BOSTON', featuring piano and drum parts. The piano part consists of two systems, each with a treble and bass staff. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature, containing a melody. The bottom staff is in bass clef and contains a bass line. The drum part is written on a single staff in 2/4 time, using standard drum notation (snare, bass drum, and cymbal). Above the first piano staff, the word 'FIFE.' is written. Above the first drum staff, the word 'DRUM.' is written.

SLOW SCOTCH, Concluded.

Musical score for "SLOW SCOTCH, Concluded." featuring FIFE and DRUM parts.

The score is written for FIFE and DRUM. The FIFE part is in treble clef with a key signature of one sharp (F#). The DRUM part is in bass clef. The tempo is marked "SLOW SCOTCH, Concluded." The score consists of four systems of music.

System 1: The FIFE part begins with a treble clef and a key signature of one sharp. The DRUM part begins with a bass clef and a key signature of one sharp. The DRUM part includes dynamic markings: *p* (piano), *f* (forte), and *p* (piano).

System 2: The FIFE part continues with a treble clef and a key signature of one sharp. The DRUM part continues with a bass clef and a key signature of one sharp. The DRUM part includes dynamic markings: *f* (forte), *p* (piano), and *p* (piano).

System 3: The FIFE part continues with a treble clef and a key signature of one sharp. The DRUM part continues with a bass clef and a key signature of one sharp. The DRUM part includes dynamic markings: *f* (forte), *p* (piano), and *p* (piano).

System 4: The FIFE part concludes with a treble clef and a key signature of one sharp. The DRUM part concludes with a bass clef and a key signature of one sharp. The DRUM part includes dynamic markings: *f* (forte), *p* (piano), and *f* (forte).

Modern Drum School.

No. 3. THE AUSTRIAN.

SINGLE DRAG.

FIFE.

DRUM.

The musical score for 'The Austrian' is written for Fife and Drum. The Fife part is in 4/4 time with a key signature of one sharp (F#). The Drum part is in 4/4 time and includes various drumming techniques such as triplets, sixteenth notes, and rests, indicated by numbers 3, 6, 7, and T. The score consists of four systems of staves.

No. 4. THE HESSIAN.

FIFE.

DRUM.

The musical score for 'The Hessian' is written for Fife and Drum. The Fife part is in 4/4 time with a key signature of one sharp (F#). The Drum part is in 4/4 time and includes various drumming techniques such as triplets, sixteenth notes, and rests, indicated by numbers 3, 6, 7, and T. The score consists of two systems of staves.

Modern Drum School.

49

THE HESSIAN, Concluded.

FIFE.

DRUM.

7 5 5 5 7 7 5 7

No. 5. (Kinloch.) THE SLOW DUTCH.

FIFE.

DRUM.

7 5 7 5 7 5 5 5 7 5 5 7

Modern Drum School.

No. 6. DOUBLE DRAG.

FIFE.

DRUM.

7

1st. 2nd.

9 9 9 9 9 9 9 9

1st. 2nd.

9 9 9 9 9 9 9 9

No. 7. THE QUICK DUTCH.

1st. 2nd.

7

51

FIFE.

FIFE.

DRUM.

7

T

7

R

7

1st.

2nd.

FIVE.

Flute part (F.F.E.):

Drum part (DRUM.):

Musical score for "The Merry Widow" (No. 10). The score is written for two staves. The top staff features a melody with a triplet of eighth notes at the beginning and various rests. The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes, including triplets and rests. The key signature has one flat (B-flat), and the time signature is 2/4.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a piano accompaniment staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The piano accompaniment staff uses a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes and sixteenth notes, often beamed together. The score concludes with a double bar line and repeat signs.

(Finale). THREE CAMPS.

The musical score for 'THREE CAMPS' is written for Fife and Drum in 2/4 time. The Fife part (treble clef) features a melody with various rhythmic patterns, including triplets and sixteenth notes. The Drum part (bass clef) provides a rhythmic accompaniment using a variety of notes, rests, and specific markings: 'T' for a tap, and numbers 5, 7, 9, 10, etc., indicating the number of rolls. The piece concludes with a final cadence.

The time for playing the Reveille should not exceed eight or ten minutes.

EXPLANATION OF CHARACTERS AND MARKS IN REVEILLE.

T. signifies a Tap, or Tap Beat, also signified by dots over the notes. Fl. signifies Flam, also by a small note before the principal note. > signifies to emphasise the Beat. R. signifies a Roll. The figures 5, 7, 9, 10, &c., the number of Roll. Other tunes than the ones written can be substituted at the wish of the performers, but the written ones are believed to be best.

THE TATTOO.

Arranged by A. J. CASSIDY.

(OR EVENING DUTY FOR FIFE AND DRUM IN CAMP SERVICE.)

THE DOUBLINGS.

The musical score for 'THE DOUBLINGS' is written for Fife and Drum in 2/4 time. The Fife part (treble clef) begins with a 'FIFE.' marking and a 'tr' (trill) symbol, followed by a melody. The tempo is marked 'Allegro.' The Drum part (bass clef) begins with a 'DRUM.' marking and a 'tr' (trill) symbol, followed by a rhythmic accompaniment. The piece concludes with a final cadence.

DOUBLE DRAG, Concluded.

No. 3. PRINCE EUGENE.

Play the Doublings.

Modern Drum School.

No. 4. SCOTCH MARCH.

FIFE.

DRUM.

Play the Doublings.

No. 5. DUKE OF YORK.

FIFE.

DRUM.

DUKE OF YORK, Concluded.

FIFE.

DRUM.

[8]

Play the Doublings.

No. 6. DUKES' QUICKSTEP.

FIFE.

DRUM.

No. 7. YANKEE DOODLE.

FIFE.

DRUM.

1st. 2nd.

3>

5 5 5 5

5 9 6

RRR

Play the Doublings.

End with the Doublings.

Modern Drum School.
PEAS UPON A TRENCHER.
(BREAKFAST AND SUPPER SERVICE.)

59

FIFE.
Allegro.

mf DRUM.

f

Twice through.

ROAST BEEF.
(DINNER SERVICE.)

FIFE.

DRUM.

1st. 2nd.

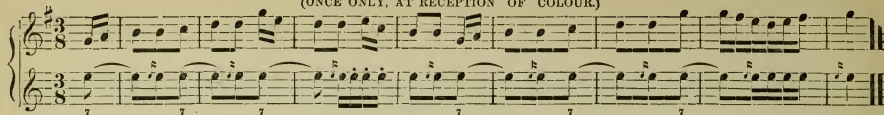
1st. 2nd.

Twice through.

Modern Drum School.

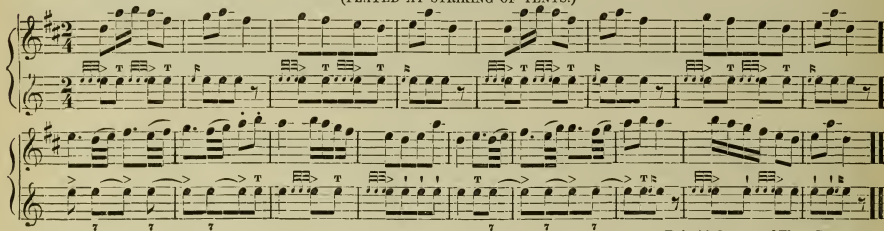
TO THE COLOUR.

(ONCE ONLY, AT RECEPTION OF COLOUR.)



THE GENERAL.

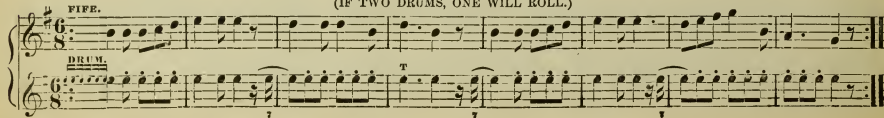
(PLAYED AT STRIKING OF TENTS.)



End with first part of Three Camps.

THE ROGUES' MARCH.

(IF TWO DRUMS, ONE WILL ROLL.)



Modern Drum School.
THE ROGUES' MARCH, Concluded.

61

Musical score for 'THE ROGUES' MARCH, Concluded.' The score is written for piano and drum. The piano part is in 2/4 time, key of D major, and consists of two staves. The drum part is written on a single staff below the piano part, featuring a series of eighth and sixteenth notes. There are two measures marked with a '7' below the drum staff, indicating a specific rhythm or count.

THE ASSEMBLY.

(BEAT TWICE OR MORE, AT THE OPTION OF THE HEAD DRUMMER.)

Musical score for 'THE ASSEMBLY.' The score is written for piano and drum. The piano part is in 2/4 time, key of D major, and consists of two staves. The drum part is written on a single staff below the piano part, featuring a series of eighth and sixteenth notes. There are two measures marked with a '7' below the drum staff, indicating a specific rhythm or count. The score is labeled 'FIFE' and 'DRUM'.

End with first part of Three Camps.

THE CHURCH AND SURGEON'S CALL. (The same)

Musical score for 'THE CHURCH AND SURGEON'S CALL. (The same)'. The score is written for piano and drum. The piano part is in 2/4 time, key of D major, and consists of two staves. The drum part is written on a single staff below the piano part, featuring a series of eighth and sixteenth notes. There are two measures marked with a '7' below the drum staff, indicating a specific rhythm or count. The score is labeled 'FIFE, Moderato' and 'DRUM, mf'.

End with first part of Three Camps.

Modern Drum School.

THE SLOW RETREAT.

♩ FIFE. *tr tr tr* Moderato.

DRUM.

This musical score is for a piece titled 'THE SLOW RETREAT'. It is written for Fife and Drum. The Fife part is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with three measures of rests, each marked with a trill (tr) above the note. The tempo is marked 'Moderato'. The Drum part is in the bass clef with a 3/4 time signature. It features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The score consists of two systems of staves, each with a Fife staff and a Drum staff. The piece concludes with a final measure marked with a double bar line.

TROOP.

tr tr tr Waltz.

R R R

This musical score is for a piece titled 'TROOP'. It is written for Fife and Drum. The Fife part is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with three measures of rests, each marked with a trill (tr) above the note. The tempo is marked 'Waltz'. The Drum part is in the bass clef with a 3/4 time signature. It features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The score consists of two systems of staves, each with a Fife staff and a Drum staff. The piece concludes with a final measure marked with a double bar line.

REVIEW MARCH.

FIFE.

DRUM.

QUICK RETREAT.

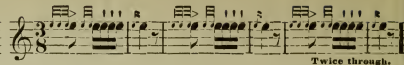
FIFE.

DRUM.

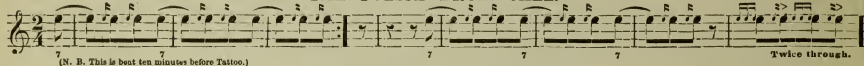
THE DRUMMER'S CALL.



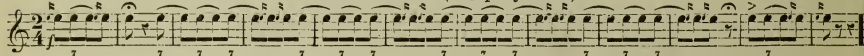
ADJUTANTS' CALL.



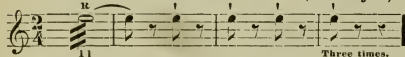
THE POLICE DRUM CALL.



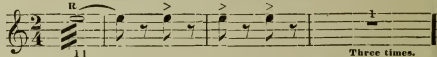
DRILL CALL. (Company Drill.)



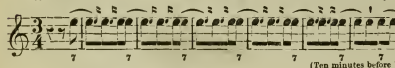
FIRST SERGEANT'S CALL. (Orderly's.)



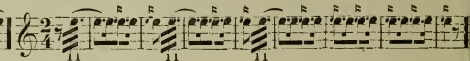
ALL SERGEANT'S CALL.



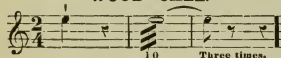
FIRST CALL FOR GUARD MOUNTING.



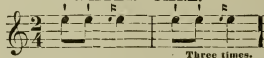
SECOND CALL FOR GUARD MOUNTING.



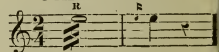
WOOD CALL.



WATER CALL.



CEASE FIRING.



HONORS TO BE PAID TO OFFICERS.

To the Commander in Chief. The Band and Drums beat a March.

To a Major General. The Drums beat three Ruffles.

To a Brigadier General. Two Ruffles—all other salutes at the option of the Commanding Officer.



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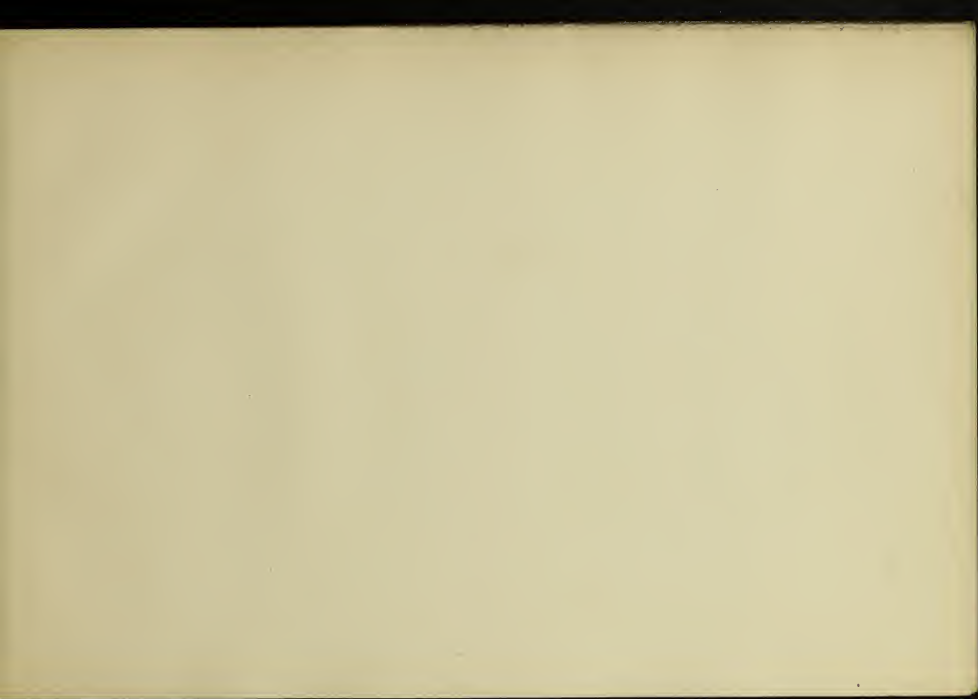
LYON & HEALY.

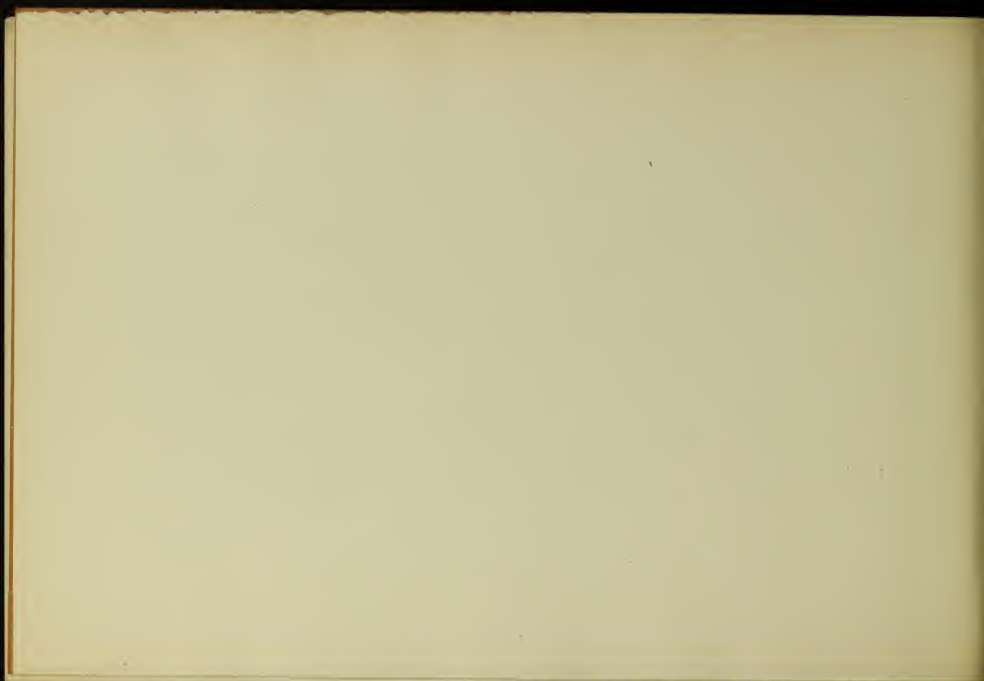
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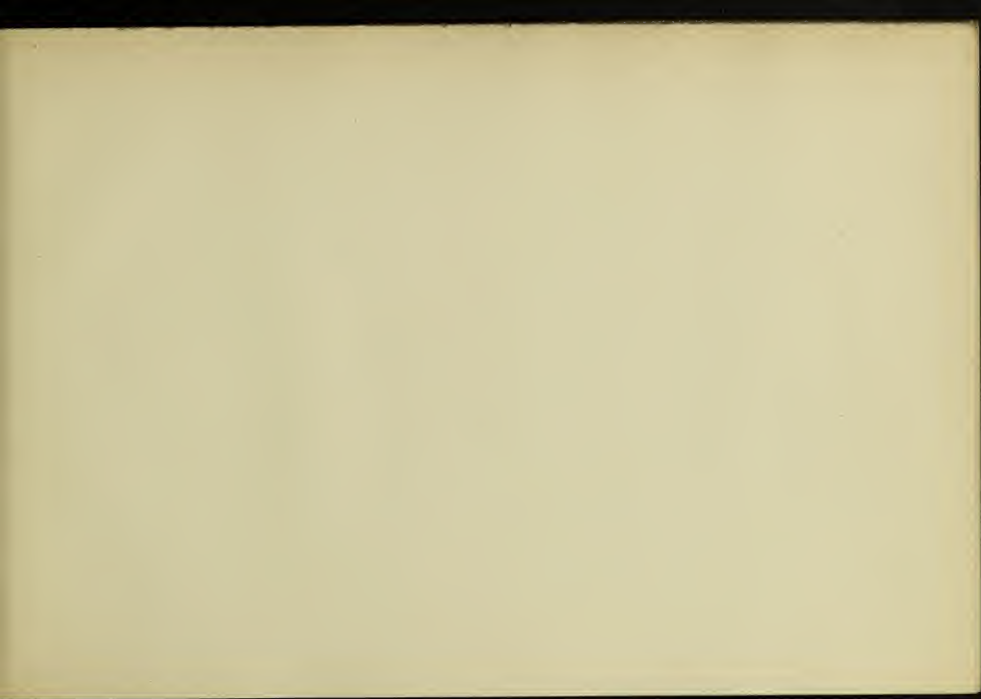
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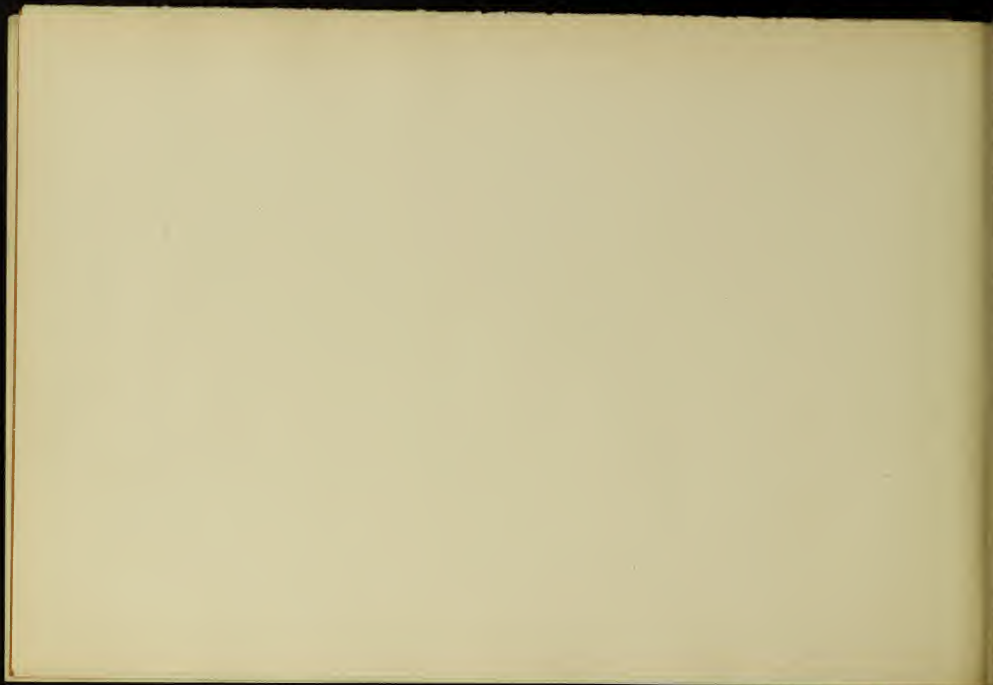
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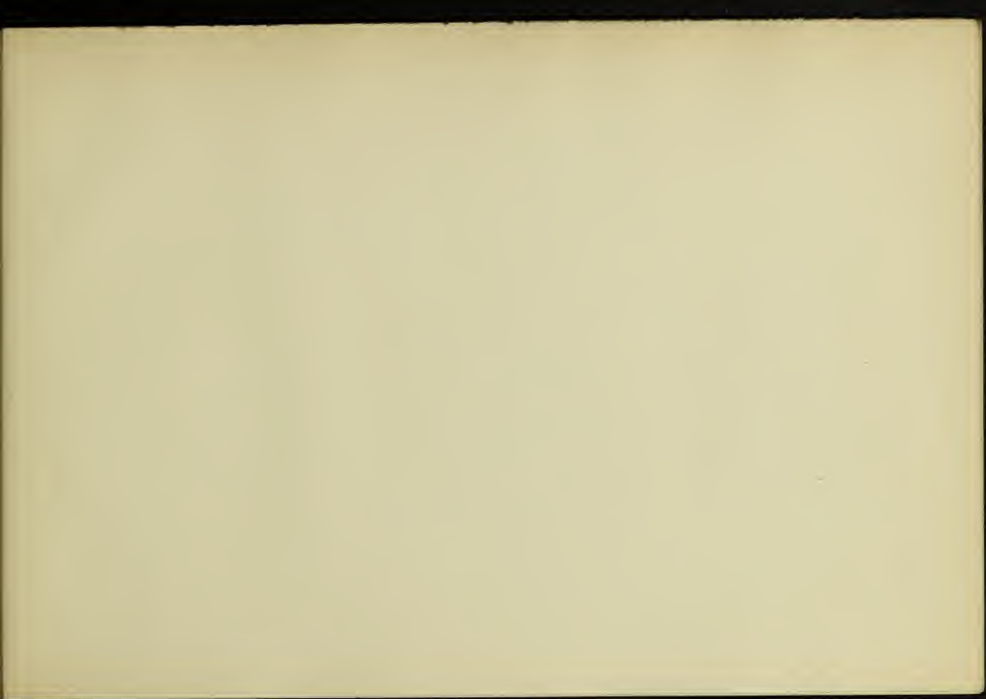
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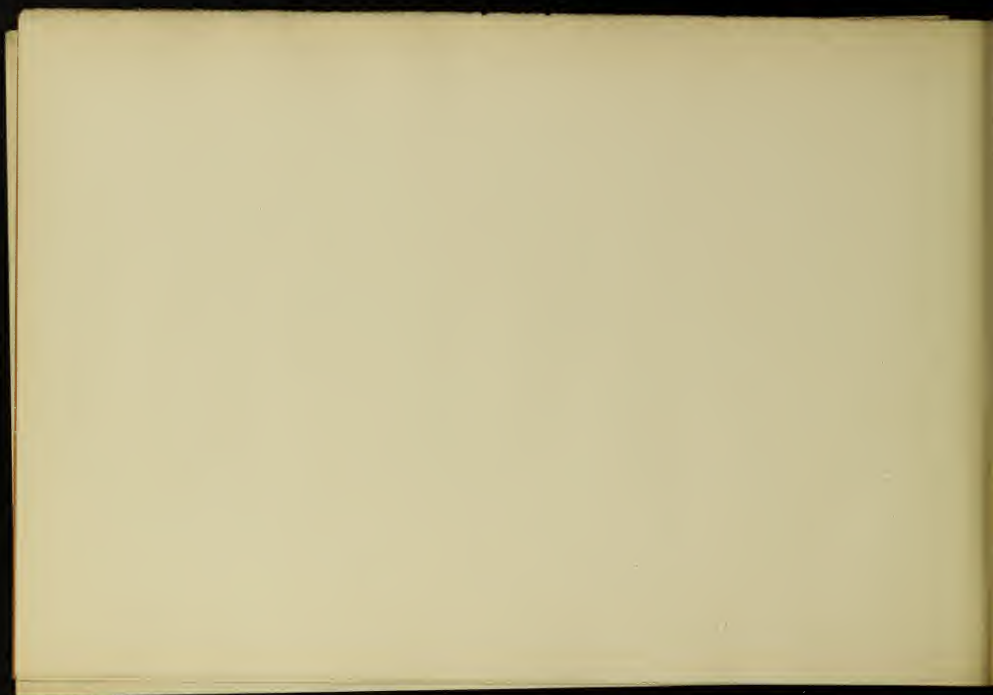


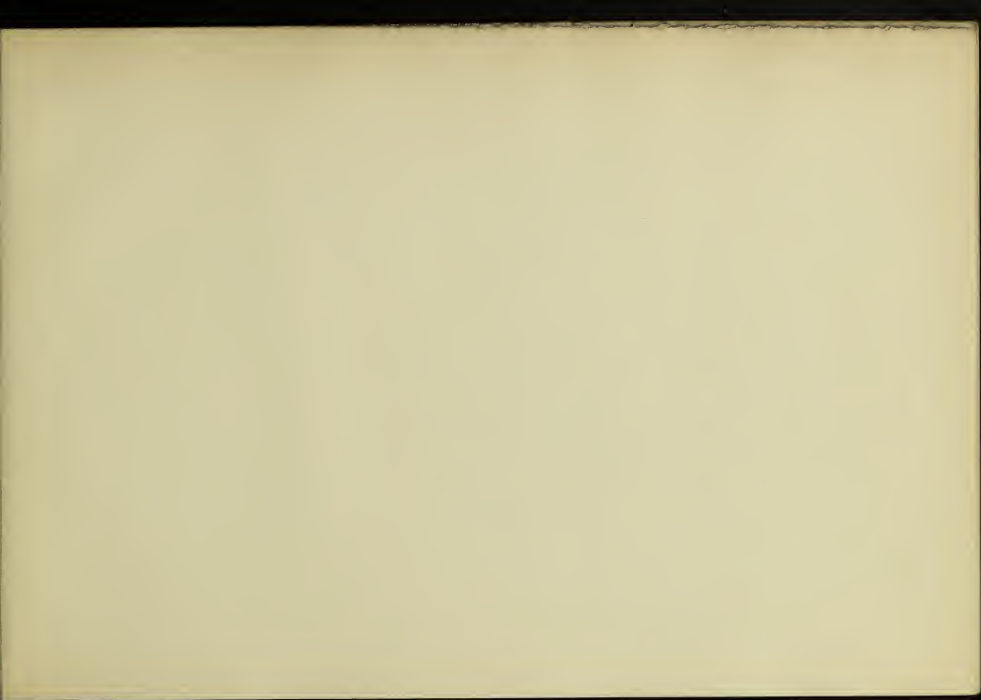


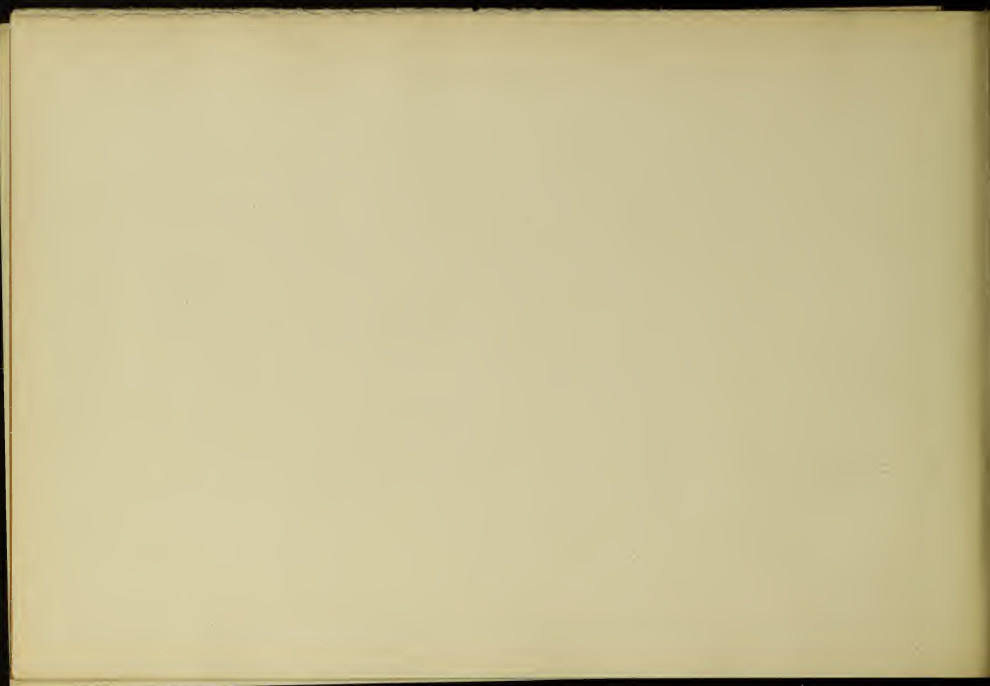


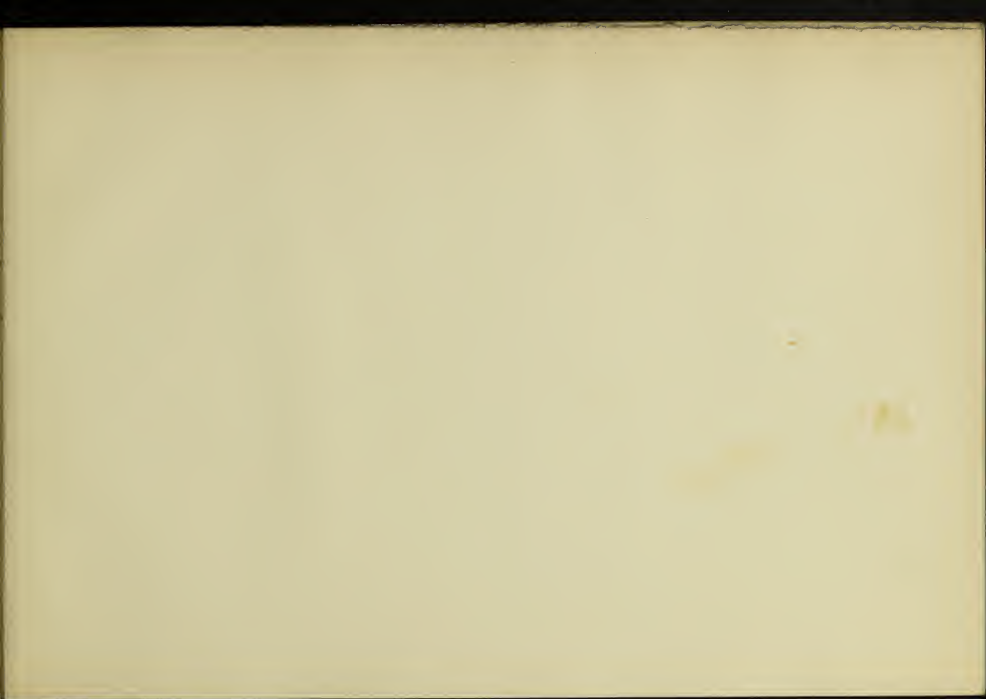


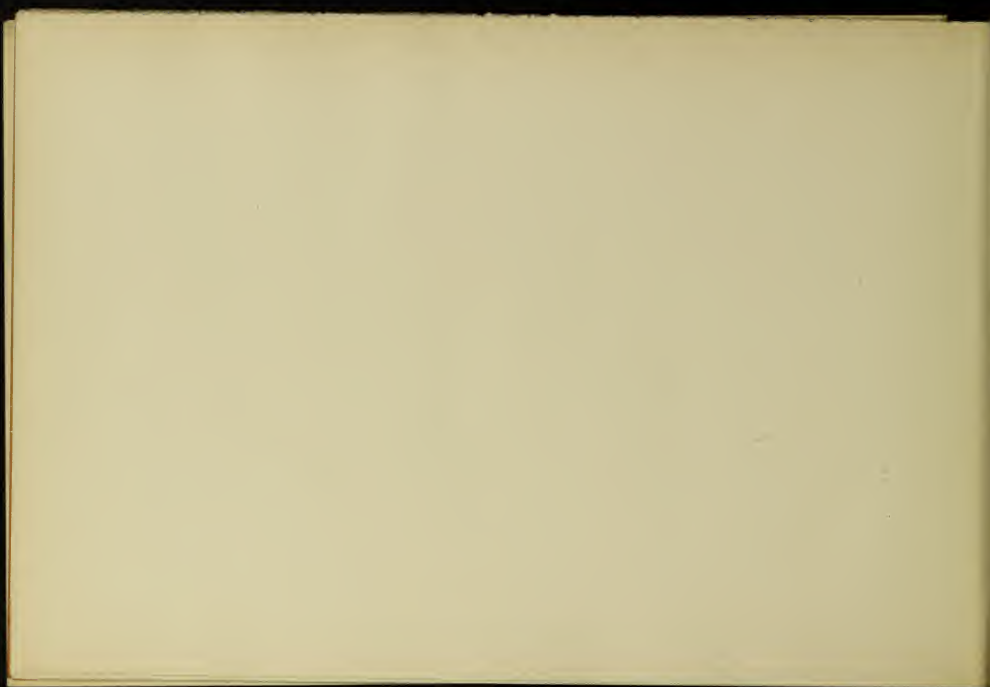


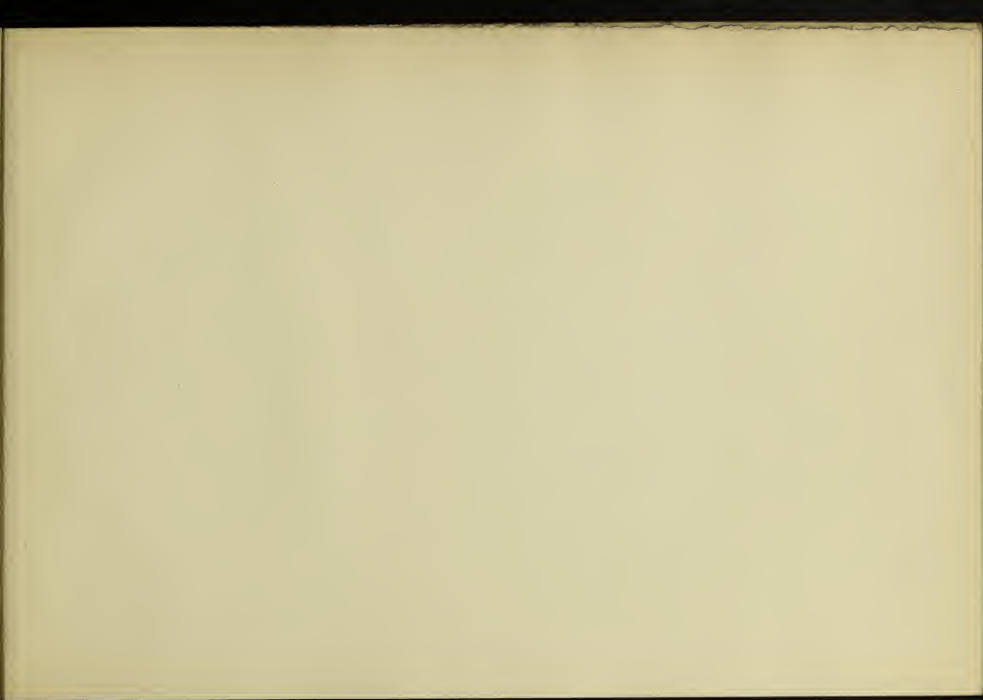


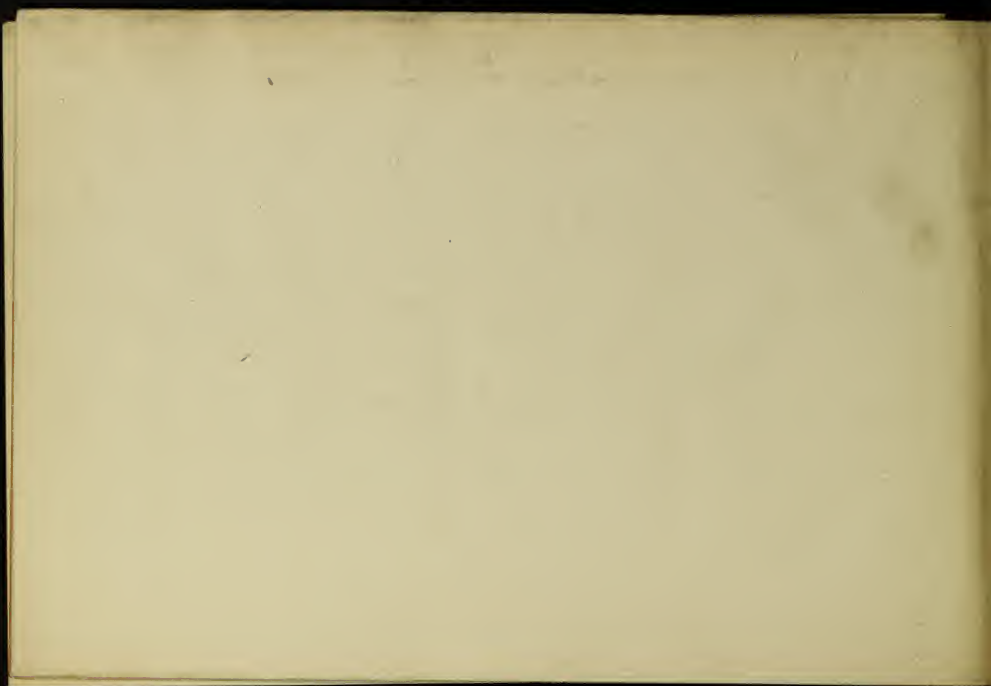












B.P.L. Lindery,
Apr 5 1901

